

other rites which are still based largely on traditional precedents, tapa cloths, arm-bands, necklaces and head-dresses are de rigueur, but informants stated that a birthday party was different, as it was a European institution.

The language most frequently used was Pidgin as most of the labourers came from various parts of New Guinea, but the local people spoke between themselves in Orokaiva. Police Motu, the official lingua franca of Papua, was heard quite frequently and the notice about donations was written in that language. While the non-Orokaiva people conversed freely in *lingue franche*, the less prominent of the Orokaiva people kept largely to themselves.

The only indigenous musical instrument present was a single drum, but it was not played. When asked why there were not more drums, those present expressed mild contempt for them and explained that there would be guitars. All the music, which continued almost nonstop from dusk on Saturday until daylight Sunday, was provided by six or eight guitars owned and played by the indentured labourers present. There were no skilled guitarists, and the band merely strummed a basic rhythm which changed little during the course of the evening. The repertoire of songs was not extensive and most were repeated many times. All of them were either popular Western or modern Polynesian tunes, some sung to Pidgin words, other to English words and a few to Orokaiva words.

Most of the young men danced, some of them almost constantly, but very few knew any pattern of steps. The majority were attempting to dance modern style Polynesian dancing which had been learned indirectly from the Sampan, Cook Island and Tongan missionaries who served along the south coast of Papua (though not in the Orokaiva area). The one man who could perform a particular Samoan men's dance quite well had learned it directly from a Samoan missionary several years ago. Some individuals tried to dance traditional Orokaiva steps but were not particularly successful owing to the foreign nature of the music. Several men from New Guinea attempted ballroom dancing which they had seen performed by Europeans in New Guinea, and in films.

Of a total of approximately 130 adults present, only about 20 were women. While the discrepancy was partly accounted for by the number of male contract labourers, most of the relatives of the hosts who attended were also men. Few of the settlers or other visitors brought their wives (unless the latter had relatives at Inonda). The cooking was done by a group of five women, while the others remained in the shadows.

The music and entertainment were almost exclusively the prerogative of the men. No woman joined the band of guitarists and singers at any time, and none attempted to dance until about 10 p.m.

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